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Publisher

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MTC's Curtain Raisers are with happy to announce to members that on Tuesday, December 8th, an informal luncheon will be held at the Press Club (Marlborough Hotel). Three leading members from the cast of MOTHER COURAGE have been invited to attend the luncheon along with members of the women's committee. As attendance is limited, any Curtain Raisers interested in attending are asked to call Mrs. Clayton Wilcox (453-6551) as soon as possible. Last month's luncheon attended by the cast of ALL ABOUT US proved a great success.

We felt you'd be interested in knowing the members of the Curtain Raisers' Executive: Mrs. W. Arthur Johnston Past President Mrs. Regine Marsh President Mrs. James Jardine Social Vice-President Mrs. Harold Crawford Membership Vice-Pres. Mrs. Irene Hendry Secretary Miss Gertrude Mueller Treasurer Mrs. Jack Phillips Public Relations Mrs. E. Snell Public Relations Mrs. Charles Burns Lobby Parties Convenor Mrs. A. K. Twaddle Play Reading

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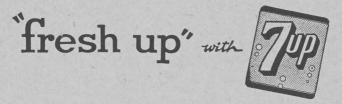
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HERE & THERE

The past month might well be called "Actors" Month at MTC" with thirty-six professional

Canadian actors making their headquarters

at the Theatre Centre.

Before we proceed to any of our new projects we'd like to bring you up to date on our recent activities. If the mail and phone calls are any indication, our last show, ALL ABOUT US, undoubtedly succeeded in entertaining and at the same time making our audiences think. The new Canadian play created more healthy controversy than any other previous production . . . Our Junior High School Tour, a new venture this year, met with overwhelming success with its young audiences. Under Robert Sherrin's direction MTC actors Pat Armstrong, Gary Files, Al Koslik and Leon Pownall visited 18 schools with THE MAGIC OF IMAGINATION, a program consisting of the "Pyramus and Thisbe" scene from A MIDSUMMER NIGHT'S DREAM, the sodafountain scene from OUR TOWN, and three poems . . . SHAKESPEARE GOES TO SCHOOL, our Senior High School Tour, also under Mr. Sherrin's direction, with Paul Hecht, Ted Hodgeman, Suzanne Grossman, Heath Lamberts and Bonita Rose, again was received with great enthusiasm from students in 29 Manitoba High Schools during its three week

Without question one of the highlights of the fall season has been the tour of Les Jeunes Comediens, the talented young French actors from the National Theatre School. Not only has their tour (organized by MTC) of twentyone Manitoba High Schools been an artistic success but even more important it has given our English speaking students an increased knowledge and therefore a better understanding of their young countrymen from Quebec. A great hit with children and adults, we are happy to report, that our Children's Theatre production of John Hirsch's BOX OF SMILES, directed by Robert Sherrin, has played to packed houses during its nine Saturday performances . . . Our sincere thanks go to the Provincial Archives who so graciously loaned us those interesting pictures of early Manitoba for our lobby display during the run of ALL ABOUT US . . . A thank-you to the Winnipeg Art Gallery through whose courtesy our current display of drawings by Kaethe Kollwitz is made possible.

Getting back to new activities, our Studio Workshop group, comprised of 15 talented

young amateurs, is now commencing work on the first act of OUR TOWN . . . Another new experiment, also under the direction of Robert Sherrin, is the Creative Children's Writing Project. This group of ten to twelve year old youngsters has been formed to see what can happen when children write, compose and perform their own works. Two specialists, Miss Frances Lowe, who teaches children's creative writing, and Dr. Peggy Sampson, teacher of creative musical composition, are now experimenting with children on the theme of "The Creation of the World" . . . The Playwrights' Workshop, initiated this year by MTC's Theatre School director Stuart Baker, is now underway. The workshop provides an opportunity for aspiring playwrights to receive professional advice on their plays. Later in the season Mr. Baker hopes that any of the works that warrant a production will be performed in MTC's Studio Theatre.

The recent announcement of a new Canadian play to be commissioned by the Provincial Chapter of the Manitoba I.O.D.E. as their centennial project is one of national importance. As far as we know, the play, which will be directed by John Hirsch and produced at MTC, is the first Canadian play to be commissioned for the Centennial year. Both the Manitoba Theatre Centre and the Manitoba I.O.D.E. hope this will be the start of a much belated series of commissioned plays and other works in the field of the performing arts.

You'll be happy to know that Pat Galloway, last year's 'Eliza Doolittle' and this year's star of our next production, TAMING OF THE SHREW, is currently enjoying enormous success in Toronto with her smash hit revue ACTUALLY THIS AUTUMN . . . For theatre buffs, Esme Crampton's new book A HAND-BOOK OF THE THEATRE, is now available at the Co-op Bookshop. Esme is our former Theatre School director.

With Christmas drawing near, it's time again for UNICEF Christmas cards. The UNICEF office is located at 218 Osborne St., S. Telephone 453-5967.

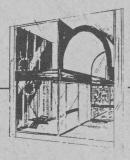
We wish you all a happy and rewarding Christmas celebration.

Need a Christmas gift idea? How about a season ticket for the balance of the season? Tickets for five plays, \$9.50 and up. Phone the box office, WH2-3683.

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Mother Courage

by NATHAN COHEN
Drama Critic and Entertainment Editor
The Toronto Daily Star

The world of modern drama is skimpy in fullblown, warm-blooded, true to and larger in scale than life women, which is extraordinary when you consider how obsessed modern drama is with the subject of the sexes and the female of the species.

Go through the playwrights who have made their mark since World War I, and it's surprising how few female characters remain memorable. Blanche DuBois of A STREETCAR NAMED DESIRE has already dwindled into a neurosis. No trace of artistic durability there, of human survival. Christopher Fry's witch in THE LADY'S NOT FOR BURNING was never more than the beguiling and sexless conceit of an elegant existentialist. There is no third dimension to keep alive Beatie of Arnold Wesker's ROOTS, spouting her cant about the good life as taught to her by a London intellectual.

One searches vainly in the casts of characters of a Pirandello, an Anouilh, a Miller, an Osborne, a Priestly, a Giraudoux, a Whitling, a Pinter, a Hellman, a Hochhuth, an Odeta, an O'Neill — let alone such playwrights as lonesco and Beckett and Genet and Frisch and Duerrenmatt and Albee and Adamov and Weiss — for those women who endure in the printed page as well as on the stage, and persist in the imagination of the play-reader or theatre-goer long after the occasion of the first meeting.

Of Women (ok) as a force, an influence, a symbol, a vested interest, a vessel of sexual longing and wrath, there is no dearth. But of women as independent human begins, people of flesh and blood and nerves and strengths and souls, living in and responding to the real world there is a scarcity. It is as if, after lbsen and Strinberg and Chekhov, and in a minor way Shaw and Maugham, the vein petered out, or at least was no longer explored.

In fact I can think of just two women in the modern drama who belong in the gallery of major artistic creations: Juno in Sean O'Casey's JUNO AND THE PAYCOCK and Anna Fierling, the woman whose nickname gives the title to Bertolt Brecht's MOTHER COURAGE. Both, interestingly, are common

women, by which I mean that they belong to the lower social order — Juno is the wife of good for nothing workingman, Mother Courage makes her miserable living peddling goods to footsoldiers and campfollowers. Although three centuries stand between them. both are creatures of a time of war. Mother Courage drags her wagon along in the trail of the Thirty Years' War. Juno Boyle makes her home in a Dublin slum pockmarked by the gunfire of the civil war that follows Ireland's independence. They are tough women, coping with the exigencies of poverty, starvation, sickness, and worse adversities. Not for them grand speeches on duty to crown and country, or dissertations on large questions of principle. And, in their very different ways, each is determined to look after the flesh of her flesh, the children she gave birth to and raised and tries to shelter from indifferent nature and bruising mankind.

The likenesses should not be pushed too far. Juno Boyle and Mother Courage diverge as often as they come together, as do their plays. Juno is the heroine of a small, domestic chamber comedy-satire. Mother Courage is the principal of a comic opera chronicle. Juno has a noble spirit. If Mother Courage has, destiny thrust it upon her. Juno is pure of mind. Mother Courage is, at the most charitable, a bawd. Juno is a bard with words. Mother Courage is a crow. Juno can always finds words when she feels most deeply. When Mother Courage experiences a crushing sorrow, silence is her best vocabulary. But they are great figures, both of them, great women, and they never diminish into types. They are indomitably themselves.

MOTHER COURAGE is, in fact, the one play by Bertolt Brecht in which all of the characters exist in their own right. The mute daughter, the fugitive priest, the cook, are as well delineated, as comprehensively and completely perceived as the title protagonist herself. One may take this evaluation a step further. Of all the plays Bertolt Brecht wrote in exile (he left Germany in 1933, and did not return until 1948), this is the most harmoniously shaped, the most vigorous in its dramatic drive, the most exact in its calculation and application of emotional pressure. This is not the place to discuss in any detail Brecht's position in the theatre of today as a playwright, director, and theorist, or the rank history is likely to assign him.

To this observer, he is a man who is more admired by people who work in the theatre than people who go to it. His work as the artistic producer of his own theatre in East Berlin, his theories about "epic drama" and "audience alienation", his notion about the play as an educational medium welding the public into a potent political force — the romantic dream of all people who conceive of bringing the arts to the working people—are the stuff on which directors, actors, scene designers, writers and susceptible critics feed. In the process they get some nourish-



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ment as well as considerable indigestion. His main aesthetic value, it seems here, is that he has induced people in the theatre to look at their work afresh, to discard shopworn conventions and irrelevant attitudes, and for that we are in his debt.

As for his plays, the preference of this critic is for his pre-exile work, for the surrealistic fancies of IN THE JUNGLE OF CITIES and MAN'S A MAN, which fascinatingly conjure up the febrile, disordered atmosphere of Berlin in those days when Hitler was getting ready to take power. Most people associate him with that period in terms of THE THREE-PENNY OPERA, but surely its real artist is the composer, Kurt Weill. The music is what

we remember, not the libretto or lyrics.

In his years in exile, Brecht wrote prodigiously and copiously. THE GOOD WOMAN OF SETZUAN, THE CAUCASIAN CHALK CIRCLE, GALILEO, ARTURO UI, etc., are all of that period, and they are in the main tendentious, obvious and cool — dramatically flat. The one exception, and what an exception it is, is MOTHER COURAGE. In it Brecht achieved that compatibility of feeling and intellect, that unity of form and sensibility and theme, to which every artist yearns. I have seen the play well over a dozen times, in nearly as many countries and languages, sometimes very poorly done. Yet I have never failed to be touched by it.



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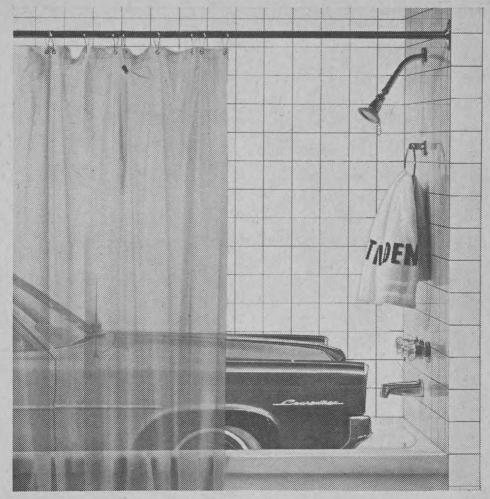
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Zoe Caldwell



Frances Hyland



Douglas Rain



William Needles





Paul Hecht



Len Cariou



Martha Henry

Sir Tyrone Guthrie wrote, "I maintain that **ZOE CALDWELL** is the most interesting young actress I've come across since Flora Robson was young." MTC welcomes back the internationally acclaimed Australian actress who won our hearts when she appeared in PLAY-BOY OF THE WESTERN WORLD. Her recent Chicago performance in THE MADWOMAN OF CHAILLOT won thunderous applause from U.S. critics. Starring roles at the Stratford, Ontario, Festival, the Tyrone Guthrie Theatre in Minneapolis, Stratford-on-Avon, and London's Royal Court Theatre, are but a few highlights of Miss Caldwell's impressive career. Her memorable CBC-TV appearances include DEAR LIAR.

MTC welcomes FRANCES HYLAND, one of Canada's most gifted and widely recognized actresses. The talents of Miss Hyland have been lauded on Broadway, West End London and the Stratford Festival. Her Broadway appearance opposite Anthony Perkins in LOOK HOMEWARD ANGEL drew unqualified raves while her 'Ophelia' at Stratford remains outstanding in the Festival's history. A unique talent, she has been featured in many television productions for the BBC, in the USA, and for CBC-TV. Last year she was featured in the film THE DRYLANDERS.

DOUGLAS RAIN'S superb performance in PLAYBOY OF THE WESTERN WORLD remains an unforgettable experience to Winnipeg theatre-goers. Born in Winnipeg, the celebrated actor holds the distinction of being the only actor to have appeared on the Stratford Festival stage every season since the first year. The variety of roles played by

Mr. Rain is endless - Prince Hal, lago, King John, Cardinal Wolsey, are but a few. A former member of the Old Vic Theatre Company, he has appeared on Broadway, at the Edinburgh and Chichester Festivals, on New York television, and is known as the star of countless CBC-TV dramas. Winnipeg may well be proud of its own Douglas Rain.

A "Charter Member" of the Stratford Festival, WILLIAM NEEDLES is a distinguished Canadian actor who has played a variety of notable roles during his ten seasons with the Festival. His performance as the "Music Master" in this year's LE BOURGEOIS GEN-TILHOMME stands out as one of the most memorable of the season. A noted CBC radio and television performer, he appeared in the New York NBC production of OEDIPUS REX and is remembered by Broadway audiences as the star of NEXT TIME I'LL SING TO YOU and "Captain Pegleg" of MOBY DICK.

Again it is our good fortune to have the fascinating actress MARTHA HENRY on our stage. A rising young star of Stratford, she delighted our audiences last year as 'Teresa' in THE HOSTAGE and the 'faery queen' in A MIDSUMMER NIGHT'S DREAM. Miss Henry returns to the Theatre Centre following her third season at the Stratford Festival. One of the National Theatre School's most outstanding graduates, she has played many leading roles at the Crest Theatre, and in CBC-TV productions, the most recent being the Festival production of THE MASTER BUILDER by Ibsen.

(Continued on Page 13)

Mother Courage

by BERTOLT BRECHT

English Adaptation by ERIC BENTLEY With special music by Paul Dessau

Directed by John Hirsch

Settings designed by Eoin Sprott — Costumes designed by Robert Doyle Musical Director — Victor Davies

THE CAST

MOTHER COURAGE

Zoe Caldwell

CATHRINE EILIF SWISS CHEESE	other Courage's Children	Frances Hyland Len Cariou Paul Hecht	
соок		Douglas Rain	
CHAPLAIN		William Needles	
YVETTE		Martha Henry	
OTHERS (in order of appearance)			
Recruiting Officer Sergeant	Scene 1	Joseph Rutten	
Swedish Commander Ordnance Officer Colonel One Eye	Scene 2 Scene 3	Gary Files Eric Donkin Al Kozlik	
Sergeant A Clerk Younger Soldier Older Soldier	Scene 4	Edward Rudney Ted Hodgeman Leon Pownall Joseph Rutten	
Peasant Woman	Scene 5	Helena Bushova	
Peasant Regimental Clerk Old Woman Young Man	Scene 6 Scene 8	Helena Bushova	
Voice (girl singing) Lieutenant Peasant Peasant Woman	Scene 10 Scene 11	Evelyne Anderson	
Young Peasant Soldiers and Announcers	Ted Hodgeman, Douglas Kosh, Al Koz Edward Rudney, Joseph Ru	Heath Lamberts,	
THE TIME: 1624-1636 During the		E: Sweden, Poland, Germany	

Thirty Years War

Production Staff

Stage ManagerTh	nomas Bohdanetzky
Technical Director	Harold Courchene
Assistant Stage	Judith Russell
Managers	Eugene Gallant
Apprentice	Douglas Kosh
Costumes executed by	Robert Doyle Jane Ashford Kay Hawrysh
Property Mistress Properties executed and	

Troperty Mistress	Oddie inc miny
Properties executed and	Maurice Butler
painted by	Polly Bohdanetzky
Scenery built by	Miroslaw Tutaj
Lighting Technician	Charles Livermore

Photographers

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THE CAST (Continued from Page 11)

University of Manitoba

Winnipeg Art Gallery

It's hard to believe that it was only five years ago that Winnipeg's LEN CARIOU made his first stage appearance. A member of the Stratford Festival for the past three seasons, he appeared with the company during their Chichester Festival triumph and this summer won the Tyrone Guthrie Award as one of the most promising young actors of the Stratford Festival. Appearances with the National Film Board and CBC-TV have all been part of his busy schedule since we last saw him in THE HOSTAGE and A MIDSUMMER NIGHT'S DREAM.

A graduate of the National Theatre School, PAUL HECHT comes to MTC with considerable experience with such companies as the Montreal Repertory Theatre, La Poudriere Theatre, and the Canadian Players. Along with numerous roles in CBC radio and TV dramas, he appeared in the film THE LUCK OF GINGER COFFEY and in the Montreal production of the musical hit THE FANTASTICKS.

The Author



They called her Mother Courage. She is the master creation of Bertolt Brecht, the remarkable German who is one of the master playwrights of this century. And her incorrigible determination to drag her pedlar's wagon across the world is matched by the relentless spectre of Brecht, who died in 1956 and yet, year by year, grows in popularity and stature the world over. In Canada and the U.S. Brecht is getting bigger every season. Last year a dozen of his plays were given in over 100 North American productions, and he is required reading in every major college modern drama class. He is best known on this continent for THE THREEPENNY OPERA with its haunting hit, "Mack the Knife".

Fleeing from the rising power of Hitler in 1933, Brecht moved from country to country during the next fifteen years settling in the U.S. in 1941. When he returned to Germany in 1948, the East German government offered him the achievement of one of his greatest ambitions — a theatre of his own. This marked the beginning of the famous Berliner Ensemble, the theatrical company which helped establish Brecht's fame as a playwright and producer in the theatrical capitals of the world.

Brecht kicked the slats out of almost all theatrical clichés. He wanted a theatre to be a place of debate, not of dreams. Brecht exhorted his audiences to think, to maintain a quarrelsome attitude like sports fans at a game. He wrote to teach but at the same time he entertained.

His experiences during World War I had made such an impression on him that an extreme pacifism became the basis of all his political thought. MOTHER COURAGE, written in 1939, is the finest exponent of this conviction.

Each of his plays, filled with bizarre and dramatic scenes, drives home a provocative and universal moral about man and his condition.



Heath Lamberts



Suzanne Grossman



Ted Hodgeman



Eric Donkin



Helena Bushova



George Waight



Gary Files



Edward Rudney

You'll be happy to know that HEATH LAMBERTS, last year's delightful 'Puck' of A MIDSUMMER NIGHT'S DREAM, was also a winner of Stratford's Tyrone Guthrie Award . . . We welcome back SUZANNE GROSSMAN and TED HODGEMAN, two gifted young actors with the Stratford Festival . . . Yes, you did recognize him—that colonel is none other than MTC's ERIC DONKIN . . . It's good to have HELENA BUSHOVA and Winnipeg's favourite GEORGE WAIGHT back with us again . . . To the right of GEORGE you'll find GARY FILES and ED RUDNEY, talented graduates from the National Theatre School.

Introducing new faces, we'd like you to meet JOSEPH RUTTEN, LEON POWNALL and AL KOSLIK, all members of the Stratford Festival Company.



Joseph Rutten



Leon Pownall



Al Koslik

The Director



John Hirsch, the guiding light behind our production of Brecht's MOTHER COURAGE, had been trying unsuccessfully for several years to see it staged. Spirit, ambition, and a love for the play he did not lack. His personal experience of war had brought home to him the truth of Brecht's message, and gave MOTHER COURAGE a significance for him that no other play possessed. However, for this play one needs a 'Mother Courage', and given an actress with the depth and talent of Zoe Caldwell, the law requires that one have the rights to produce the play. It was not until last spring that the three indispensable ingredients promised to combine.

John Hirsch's view of the theatre corresponds very closely to that of Brecht. The theatre is a kind of forum in which the audience maintains a critical, thoughtful, attitude, and the play presents provocative, even startling, ideas.

Last summer the director travelled to Europe and visited the late author's own theatrical company, the Berliner Ensemble. He brings to his direction both inspiration and knowledge.



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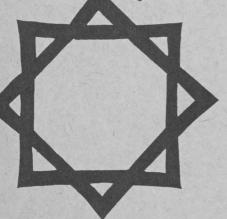
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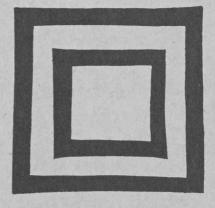
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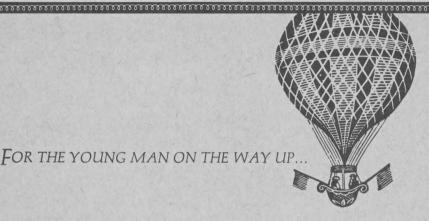
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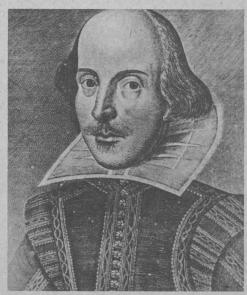
TAMING OF THE SHREW by William Shakespeare

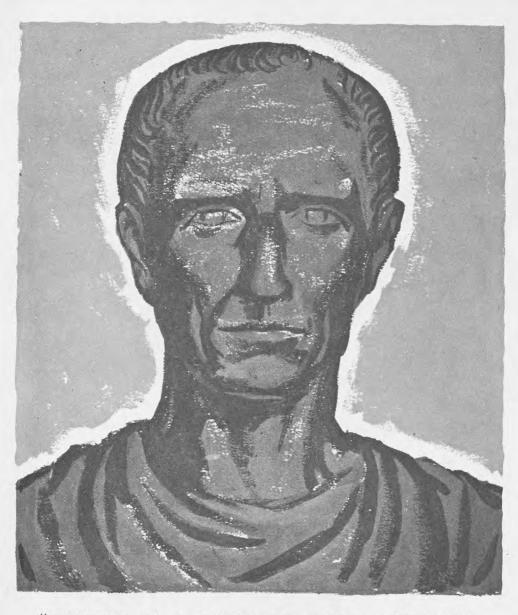
Our author, pictured here several times, had a many-sided connection with the theatre: in addition to writing his plays he appeared in them and helped to stage them, and as a stock holder he shared in the profit and loss of 2 theatres. His talent as well had as many faces as the portraits of him that have come down to us. He was a dreamy poet who wrote songs and sonnets . . . he wrote tragedies of depth and vision whose power to stir playgoers has not diminished in 400 years, and he also wrote bawdy, enjoyable comedies.





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